CAREERS IN MUSIC

SOME SUGGESTIONS FOR THE GUIDANCE OF

PROSPECTIVE MUSIC STUDENTS

Audrey Eileen Thomas Thesis, 1949

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CAREERS IN MUSIC

SOME SUGGESTIONS FOR THE GUIDANCE OF PROSPECTIVE MUSIC STUDENTS

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INTRODUCTION

"Guidance seeks to assist the individual in becoming progressively more able to guide himself."[1/]

However, helping a student to help himself is frequently a more difficult task than appearances would indicate. The high school student is at the threshold of adulthood. He has reached the crucial point at which he must decide for himself the course of his future. In many cases, he hesitates to assume the responsibility for planning a definite course of action.

Many progressive school systems attempt to meet this situation by including in their curriculum a course in "Guidance" or "Occupations." Whatever the title, such classes usually present discussion of problems involved in the selection of a career.

More and more textbooks are becoming available for courses of this nature. A well-organized and logical approach to the subject is set fourth in "Occupations Today."[2/] Here, Mr. Brewer and Mr. Landy list six steps as prerequisites to the student's success in a given career.

1/ Lefever, Welty D., Archie M. Turrell, and Henry I. Weitzel, Principles and Techniques of Guidance, The Ronald Press, New York, 1941, pp. 522.

2/ Brewer, John M., and Edward Landy, Occupations Today, Ginn and Co., Boston, New York, Chicago, Atlanta, Dallas, Columbus, San Francisco, Toronto, London, 1943, pp. 377.

1. Discover his interests and abilities.

2. Study the requirements, opportunities, conditions of work, and rewards of occupational life.

3. Make a choice of a general field of work and of a specific vocation.

4. Prepare for this chosen vocation.

5. Make contacts for securing work.

6. Make such necessary readjustments on the job as will establish him as a successful and satisfactory worker.

Adequate fulfillment of these prerequisites demands, first of all, a general view of occupational opportunities. The "Dictionary of Occupational Titles"[3/] suggests 29,744 different job titles.

When the student tentatively chooses a field of interest, he is ready to meet his second problem, which introduces self-analysis, as well as a comprehensive study of the career selected.

Where does the student find the information necessary to a complete and vital analysis of his prospective work? Many career monographs dealing with a wide variety of occupations are now available. However, although admirable work has been done, it has not been possible thusfar to completely and thoroughly catalogue all of the 29,744 occupations listed in the "dictionary." Accordingly, many fields are rather sketchily outlined in these monographs. Information on music careers, for example, is frequently crowded into a few pages of well-meaning but inadequate discussion of the vitals part of musical experience.

3/ Dictionary of Occupational Titles, Parts I and II, United States Employment Service, Government Printing Office, Washington, D. C., 1939.

Consequently, a detailed view of individual careers in this field is sadly needed. Meyer B. Cahn, in one of our Music Educators Journals,[4] also emphasizes the need for research of this sort. He says:

> "Sorely needed is an honest look at the business of professional music as it exists at the latter half of the fifth decade of the 20th century. With thousands and thousands of young people journeying to New York and Hollywood for music careers that simply do not exist, there is an indication that too many unrealistic pictures of the music business prevail in many quarters. Too many young people today are being prepared for a social and professional future that is a misty and impossible dream."

The following chapters present a guidebook of music careers written for, and to be used by, senior high school students. A comprehensive picture of each music field has been presented in a manner designed to make pleasant and attractive reading.

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[4] Cahn, Meyer B., "There is No Music Business," Music Educators Journal, April-May, 1948, pp. 39-40.

METHOD OF APPROACH

What information should be included in a useful "diagram" of a music career? Mr. Myers, in his "Principles and Techniques of Vocational Guidance,"[5] offered an interesting and practical solution to this problem. Helpful data was also available in Mr. Jones' "Principles of Guidance."[6] An amalgamation of the information secured from these sources resulted in the following outline, which was used as a tentative guide in discussing each field.

1. Importance of the field.
   - (a) How it serves society.
   - (b) Opportunities available.
2. Nature of the work.
3. Professional and personal qualifications necessary.
   - (a) Degree of talent.
   - (b) Physical qualities.
   - (c) Degree of intelligence and stability.
   - (d) Personality traits.
4. Professional Preparation Needed.
   - (a) General education and specific training.
   - (b) How and where special training can be obtained.

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[5] Myers, George E., Principles and Techniques of Vocational Guidance, McGraw-Hill Book Co., Inc., New York and London, 1941, pp. 377.

[6] Jones, Arthur J., Principles of Guidance, McGraw-Hill Book Co., Inc., New York and London, 1945, pp. 592.

(c) Approximate cost.

(d) Scholarships available.

5. Opportunities for advancement.

(a) How to enter occupation.

(b) Age of entrance.

(c) Principal related occupations in which one might seek advancement.

6. Compensation.

(a) Beginning wage.

(b) Average earnings of experienced worker.

(c) Exceptional earnings.

7. Working conditions.

(a) Organizations among workers.

(b) Importance of membership in the above.

Articles by competent authorities in each of the fields represented serve to insure the accuracy of the material reported in the various chapters.

Peter Dykema,[7] well-known music educator and author of many books and articles in this field, was the source of much pertinent and interesting information.

Authoritative data on the background and equipment of the accompanist was presented by Ashley Pettis,[8] who has achieved no little

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7/ Dykema, Peter W., "The Need of Teaching and Administrative Ability in Teacher Training, with Suggestions as to How This Can Be Guaranteed," Music Supervisors National Conference, Thirtieth Yearbook, pp. 85-94.

8/ Pettis, Ashley, "The Accompanist's Background and Equipment," Etude, Volume 65, pp. 74, January, 1947.

reputation as an accompanist of famous artists, and who now holds a position on the music staff of Columbia University.

Lucille Manners,[9] soloist of the Cities Service Radio Hour of NBC, and Margaret Speaks,[10] radio and concert artist, offered reliable information for the radio singer and concert artist.

Qualifications of the radio instrumentalist were rather thoroughly discussed by Ernest La Prade, well-known director of research at NBC, in his "Broadcasting Music."[11] Mr. Rakov, music director of our own WBZ in Boston, presented a great deal of valuable and pertinent data on this topic in his conferences and discussions in the radio classes at Boston University.

Mr. Rakov, who is also an able composer and arranger, provided much stimulating material on radio composition. Information on how to publish a popular song came direct from the pen of Helen Kressa,[12] music editor and chief arranger of the Irving Berlin Music Company.

9/ Manners, Lucille, "A Career in Radio," Etude, Edited by A. Hopkut, Volume 56, pp. 143-144, March, 1938.

10/ Comfort, Annabel, "Margaret Speaks Suggests Requisites for a Career in Radio," Etude, Volume 56, pp. 735+, November, 1938.

11/ La Prade, Ernest, Broadcasting Music, Rinehart and Co., New York and Toronto, 1947, pp. 23[illegible].

12/ Kressa, Helen, "Publishing a Popular Song," Etude, Edited by A. Comfort, Volume 64, pp. 494+, September, 19[illegible].

A personal interview with Blossom I. Mathews, an editor and editorial writer on the staff of the Christian Science Monotor, supplied authoritative data on the journalistic requirements of the music critic.

Elliot Lawrence,[13] famous young band leader who, at the age of twenty-two, captured the "band of the year" title awarded by "Look" magazine, was the source of much interesting material on dance band musicians and their leaders. Paul Whitman, who needs no introduction, presented his ideas on the subject in his book, How to Be a Band Leader.[14]

It should be understood that a guidebook such as the above is intended for use in conjunction with professional guidance help; and that it should not, in any way, take the place of aptitude and other screening test results.

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[13] Lawrence, Elliot, "Tops at Twenty-Two--Requisite Qualities for a Career in Popular Music," Etude, edited by A. Asklund, Volume 66,

[14] Whitman, Paul, and Leslie Lieber, How to Be a Band Leader, Robert M. McBride and Co., New York, pp. 144.

GENERAL QUALITIES REQUISITE TO A MUSIC CAREER

"Can I make a success of a career in music?" So many of our prospective students expect an answer to this question.

Your college can give you various batteries of music aptitude tests. But these, at best, are inadequate; for they fail to take the personal element into consideration. As a matter of fact, many of our most successful musicians have done poorly on such examinations. And, conversely, a great many students whose preliminary tests showed much promise, have proved to be only mediocre musicians.

Although others can help you to evaluate your ability and talent, the final decision as to your probable success in a music career must come from you, and you alone.

How Can You Determine Your Fitness For The Music Profession?

Only you can know yourself thoroughly; and the first and paramount commandment in choosing a career in any field is—KNOW THYSELF! Just for example, examine the following qualifications carefully and honestly.

Do you possess sufficient native ability and talent in music to warrant your choice of music as a career? Music demands certain natural aptitudes, without which you can't hope to achieve musical success. A generally intelligent person with only a little musical talent should not study for a music profession. Rather should he consider his music as an avocation, and thoroughly enjoy it as such.

If you do possess real talent, you undoubtedly have attracted the attention of authentically musical persons in the community in which you live. Don't be afraid to ask their advice.

Your own school music supervisor should be able to help you with an evaluation of your native music ability. He may be able to give you various accredited tests of music aptitude, or make arrangements for you to take them elsewhere.

If, having analyzed your talent honestly, you still feel that you desire to make music your vocation, you must examine, just as carefully, your personal qualifications. Certain careers demand definite personal characteristics, but there are a few qualities that are essential to all music professions.

Stamina.—Mental and physical stamina are necessary for pursuance of any music career. The road to musical success is a long and arduous one.

Personality, Social Competence, Appearance.—An engaging personality, the ability to be at home in any social situation, and an attractive, clean-cut appearance, are an asset to any musician.

General Intelligence.—General intelligence is, of course, essential to any college student, and is especially necessary to the music student, who should be able to understand the intricacies of the music he performs.

Will To Succeed.—The will to succeed cannot be over-estimated. Many of the most talented students

fail to make the grade simply because they lack ambition, perseverance. On the other hand, less gifted students have achieved amazing success through concentrated, faithful effort, high general intelligence, and a deep love of music.

Ability To Accept Criticism.—We all learn through just criticism. The musician who can accept criticism gracefully and profit by it, has already climbed the first step in the ladder of success.

If you feel that you possess, or can acquire, the above characteristics, you are ready to think further of the career in music to which your talent and personal qualifications are best suited.

The following pages present pertinent information about a number of careers in music.

MUSIC SUPERVISOR

If you love children, like to work with people, and possess the ability to teach, as well as a variety of music talent—then music education is the field for you! It is an undisputed fact that music supervision requires extremely versatile personnel; and, since the elevation of music to its rightful place as a necessary and legitimate part of the public school curriculum, the need for well-trained music supervisors has increased steadily. Today, public school music is one of the healthiest branches of the music profession.

Questions concerning various aspects of music supervision frequently puzzle beginning students. Information concerning some of the more vital and pertinent of these problems has been included in the following pages.

What Are Some of the Professional and Personal Qualifications Necessary for a Career in Music Education?

Both the professional and personal qualifications for supervisors are becoming increasingly exacting. Progressive cities and communities are demanding—and receiving—better-trained teachers of music.

Professional Qualifications

Music Talent and General Musicianship.—These qualities are, of course, essential prequisites for a career in music supervision, although a supervisor is not

expected to be a performing artist.

Ability to Teach.—Not everyone can teach. Many musicians have a vast store of knowledge, but find it difficult, if not impossible, to impart this information to others. Teaching requires a very special type of ability. Sympathy, understanding, humor, kindliness, patience, a genuine love of children and teaching—these are the earmarks of a good teacher and a good supervisor.

Knowledge of the Rudiments of Singing and Voice Production.—This type of knowledge is indispensable to a supervisor, who must be able to sing well enough for all ordinary purposes of illustration, as well as for choral directorship.

Ability as a Pianist.—The ability to play ordinary accompaniments adequately is expected of any supervisor.

Knowledge of the Fundamentals of All Instruments.—A supervisor should have a rudimentary working knowledge of all instruments in both band and orchestra. This includes playing and, most important of all, tuning.

Programming.—The ability to arrange attractive and effective programs constitutes one of the duties of a supervisor.

Business and Administrative Ability.—Production of operettas and other musical programs demands handling

of tickets, publicity, and myriads of additional details. A supervisor must be equipped to manage all business and administrative, as well as artistic, phases of a production.

Personal Qualifications

The Ability to Get Along with People.—This qualification is indispensable to a supervisor, since he deals with students, teachers, administrators, and parents, and must maintain balance and harmony in his contacts with these people.

Initiative.—Initiative in discovering and fulfilling music opportunities greatly influences the success or failure of a supervisor.

Leadership.—A supervisor must be efficient in organization and leadership; for every phase of music teaching demands these two qualities.

Personality.—There is no set type of personality which precludes success in the world of music education. A supervisor who genuinely enjoys his work, and possesses a sympathetic understanding of his students, will not have any difficulties in this direction.

And remember—there is nothing more contagious than real enthusiasm! If a supervisor is eager to do good work, and earnestly tries to provide the best music opportunities for his students, he is almost sure to receive cooperation.

What Professional Preparation Is Required of a Music Supervisor?

Music has at last become an established part of the school curriculum. More and more demands are made upon school music organizations, and, consequently, upon their directors. It is, therefore, extremely important that prospective supervisors receive adequate training and background in music and in education techniques.

Most supervisory positions require the satisfactory completion of a four-year music course in an accredited university, college, conservatory, or teacher's college. Although other degrees are acceptible * it is best to work for a Bachelor of Music degree in an accredited college of music. Here, your education will follow a definite, logical process.

Background.—All students acquire a rich, thorough background in general musicianship, through intensive study of music history, analysis, theory, counterpoint, instrumentation, and the like.

Methods.—As students master the groundwork in music theory and appreciation, they are "graduated" to methods courses. Here they learn to teach the material they have just absorbed.

Practice Teaching.—Finally, students are given opportunity to use their methods courses in supervised practice teaching.

Miscellaneous.—In addition to the above, students carry piano credits until they pass the standard examination set for music education majors. Class lessons in voice

* Bachelor of Arts or Bachelor of Science, with major in music.

and in the major band and orchestral instruments take care of supervisory qualifications in this line.

Some of the lighter, but by no means unprofitable, moments in a music education curriculum are to be found in Practice Orchestra and Band classes. Each student, after approximately fifteen class lessons in a given instrument, plays that instrument in what is called a practice band or orchestra. Although the first few sessions somewhat resemble a "barnyard symphony", there is much real value to be derived from such work. In this situation, the student encounters many of the same problems met by high school pupils in their rehearsals. As a prospective supervisor, he learns how these difficulties may be met. Experience such as this develops the ability to foresee, and, perhaps, to avoid, many of the pitfalls common to beginning supervisors.

Yes, many of your music courses will be fun. You will learn to conduct; and you will practice conducting various types of vocal and instrumental ensembles. Your methods classes will undoubtedly prove as amusing and interesting as they are beneficial.

However, in music education, as in other fields, there is hard work to be done. Much as you love music, you must be prepared to work tirelessly and faithfully, if any degree of success is to be acheived.

Is It Difficult to Break into the Field of Music Education?

No. The field of music education is a vast one, and there is always room for a good supervisor.

Most universities and colleges maintain placement bureaus. It is best for all graduating students to fill out applications early in the year, and be on call for interviews with superintendents.

Reliable teacher's agencies are to be found in most large cities, and applications for positions may be made here, although there is generally a charge of five per cent of the candidate's first year's salary.

The majority of graduating students accept positions as general supervisors in small communities during their first year in the field. Experience such as this may be used as a stepping stone to a better-paying position in a larger community.

May a Supervisor Specialize in a Particular Branch of Music Education?

Yes. As in medecine, law, and other professions, there is room in the field of music supervision for specialization. However, the supervisor who specializes should not overlook a good general background in all phases of the field. The following represent some of the more common areas into which music education may be divided.

Music History, Theory, and Appreciation.—Larger school systems often employ special teachers of these subjects.

Vocal and Choral Work.—Vocal work advances another field of specialization, and, in a large school system, may include several voice-training classes as well as the direction of any choirs or vocal organizations in the school.

Instrumental Work.—With the increasing importance of the school orchestra and band, instrumental supervisors are

very often in demand. Duties of such supervisors usually include the scheduling of any instrumental instruction classes, in addition to complete charge of all instrumental organizations within the school.

General Music Supervision.—Many of the larger communities employ general supervisors who take charge of all music in the elementary schools—or the junior high schools—or the high school. Smaller communities, in most cases, maintain a general music supervisor who is responsible for all the music in the entire school system. Such a position is a real challenge to any music supervisor; and there are few positions that afford a greater or warmer sense of satisfaction.

What about Salaries?

Salary—one of the all-important questions! The salary commanded by the music supervisor is dependent on many things, among them the geographic location of the community, its size, and the educational policy of its school committee.

For the most part, in 1949, beginning supervisors receive $2000-$2200 per year. This figure, called the minimum, is raised from one-hundred to one-hundred-and-fifty dollars per year until the maximum salary is reached. Most school systems require their teachers to participate in some kind of professional improvement courses at least every three years; and in many cases, salary increments are dependent on professional improvement. A candidate with experience and a master's degree, for example, may expect a

starting salary of between $2800 and $3000, while a director of music in a very large school system may reach $5000-$6000 per year.

What Professional Organizations Should a Music Supervisor Join?

All supervisors of music should join the Music Educators National Conference. Membership is open to anyone actively interested in, or engaged in, music education at any grade level, from kindergarten through college. Many cities maintain "In and About" clubs, designed to promote meetings of music supervisors for lectures and discussions on current problems in the world of music education.

It is almost unnecessary to add that all supervisors must keep up with the musical times by constantly digesting the current literature in the field.

The world of music makes many demands of its supervisors. If you are willing to give unselfishly of your energy, time, and talent, and if you possess a true love of children and of teaching, then the field of music supervision needs you! Only experience, however, can demonstrate the warm satisfaction and real joy that are an inevitable result of true service in the field of music education.

COMPOSER

Behind the scenes of every symphony concert, dance band, radio show, movie, and stage musical, are found those all-important individuals, the composer and the arranger. These are the people who try to appease the musical appetite of an insatiable public. Those who reach the top may claim the world as their oyster. All the adulation of a hero-worshipping public is theirs. For those who, by a quirk of fate or a dearth of talent, remain in obscurity, there is neither fame nor fortune to be gained in this field.

If you are interested in composition, it would be well to study the following discussion of the qualifications and problems typical of this profession.

What Are Some of the Professional and Personal Qualifications Essential to a Composer?

Music composition now offers many fields of specialization. In addition to "serious" work, new music is constantly in demand for dance bands, radio dramas, ballets, movies, and stage musicals. However, certain professional qualifications are basic in all branches of composition.

Professional Qualifications

Theoretical Background.—Complete theoretical background, including harmony, counterpoint, instrumentation, and orchestration, is absolutely essential to the composer, no matter what his field of specialization.

Knowledge of Instruments and Voice.—No composer wants to write music that can't be performed! For this reason alone, composers should be thoroughly familiar with the limitations, as well as the possibilities, inherent in each instrument, and in the human voice.

Talent.—Not all musicians possess the ability to compose. The composer who lacks a natural talent for his work is comparable to the singer who has no voice. Nor can any amount of study and application, no matter how diligent, supplant the necessity for this gift.

Personal Qualifications

Physical Stamina.—Composers can't wait for inspiration! Music, contrary to common belief, does not write itself. It is born of much hard work and practical experience, as well as natural talent. The composer who is unwilling or unable to devote the time and energy necessary to such experience, should not attempt to seek recognition in the field of composition.

The Radio Composer

Composition for radio demands many special personal qualifications not basically essential to other areas.

Ability to Work Rapidly under Pressure.—Could you dash off a complete original score for a half-hour radio program in twenty-four hours? Although the radio

staff composer generally submits scores for only two or three programs per week, emergencies such as the above frequently crop up; and the staff composer must be able to cope with them efficiently.

Cooperation.—Speed and accuracy are synonymous with radio. In order to get accurate production at the oft-times incredible speed demanded, cooperation must be the keynote in the efforts of all, including the composer.

Versatility.—Radio is a world of emergencies. Although a composer may specialize in a given type of music, he must, on occasion, be able to write adequately in any idiom.

Adaptability.—The radio composer's soul is not his own. No symphonies come from his pen. What the script writers demand, the composer writes. His work may be sandwiched in between a commercial for Smith's Tea and a "soap box opera". Often, he must sacrifice music "sense" for effect. (Of course the music background must help Johnny fall down the cellar stairs.) No, radio composition seldom allows the inspiration to soar. Radio artists have their feet firmly planted on the ground.

Knowledge of Radio Techniques.—Radio producers live with a dollar sign before their eyes. To keep expenses down, staff orchestras are kept to the minimum that can be used with effect. Radio composers, therefore, must write for whatever instrumentation is available

on a particular program; and even the most limited ensemble must be carefully scored to sound complete and full. There are many microphone "tricks" that can aid the composer. For this reason, he should become thoroughly familiar with the mechanics of radio production.

The Movie Composer

The movie composer, too, must be able to turn out scores with machine-like speed and precision. Well-known movie composer Max Steiner finds it not unusual to write an original score for a complete film on less than three week's notice.

What Professional Preparation Is Necessary for a Career in Composition?

Don't depend on genius! It is perfectly true that George Gershwin started his career as a "song plugger" in New York at the age of sixteen. But although he picked up a considerable knowledge of music theory, he was never able to orchestrate as readily as many of his colleagues.

So take your music education seriously! Get after those harmony lessons! From Morton Gould, who can turn out symphonies and "boogie-woogie" with equal facility, to Hoagy Carmichael, of "Star Dust" fame, our present-day composers are, for the most part, products of intensive study in music theory, either in college or through private lessons.

The student composer would best enroll as a candidate for a Bachelor of Music degree with a major in composition.

Music Background.—To write music, the composer should have a "listening acquaintance" with a good part of the music literature extant. Courses in music history and analysis provide the student with a thorough background in this field.

Composition.—Early studies give the student valuable groundwork in music theory, instrumentation, and orchestration. Increasingly difficult forms of composition are practiced as students become proficient in the fundamentals. Frequently, student compositions are performed by university music organizations.

Piano.—Piano study is required of all composition majors; and special emphasis, of course, is placed on keyboard harmony.

Do Students Find It Easy to Break into the Field of Composition?

Definitely not! The student who expects his graduation to insure immediate success and prosperity in the field of composition is due for many years of disillusionment. No composer, especially a beginner, should plan to support himself entirely on the proceeds of his work. Even the most experienced and artistically successful composers find it expedient to accept positions as university instructors, private teachers, arrangers, and the like.

How Can a Composer of Popular Music Get a Start?

Don't send your songs to music publishers! Because of plagiarism lawsuits from "would-be" song writers, most of these

establishments(1) return all manuscripts unopened. There are two ways for the novice composer to insure publication of a "popular" song. Get a local dance band to "plug" the song. Create a demand for it locally. Then spread out. The old law of supply and demand functions in the publishing business as in all others. If a tune makes a hit with the public, music publishers will want to cash in on it.

A less practical method of achieving the same result is the process of "warming the benches" in publishing houses. The composer who is seen and recognized often enough may get a chance to submit his work to the right people.

Don't be afraid to use any "pull" you can get. Noble sentiments and personal independence are all very nice; but let's be practical! The beginner who has many and varied acquaintances in the "popular" music world may rise much faster than the recluse. Contacts are important!

A single "hit" tune can put a song writer on easy street. No longer must the composer "warm the benches" in the outer office. He has "arrived"; and his publishers are eagerly awaiting his next success. But beware! It's back to the benches for the composer who can't maintain the standard set by his first attempt.

Well, it all sounds wonderful; but what does the song writer do while struggling to get his songs published? Years may pass

(1) Kressa, Helmy. (ed. A. Comfort) "Publishing a Popular Song". Etude. Vol. 64, pp. 494.

before--and if--a tune is accepted. Why not try arranging? The popular dance band is the product of its arrangers as well as its personnel. A good arrangement may yield as much as seventy-five dollars, with the promise of a bonus, should the tune become a hit. Many "name" bands retain full-time arrangers who command fabulous salaries.

At any rate, do plan to carry on some activity in addition to your composing.

How Can the Composer of Serious Music Get a Start?

College bulletin boards frequently display notices concerning contests open to young composers. Although the financial reward may not be too substantial, the winner at least succeeds in having his music published or performed; and this is no mean accomplishment in the field of serious music.

In most cases, however, the obscure composer finds it extremely difficult, if not impossible, to get his work performed. As--and if--he becomes better-known, there may be some demand for manuscript copies of his work. Even though the copying of the manuscript costs him a considerable sum, the composer feels that getting his music before the public is worth the price and the effort. Then comes the day when the composer at last has some of his work accepted by a publisher. Now he may reap the fruits of his toil. Now he may expect returns from his royalties and performance rights. But what happens? Performances of his work fall off. Since performers must now rent scores and parts, and pay performance rights, they are no longer interested. There is plenty of music to be had for the asking.

No. The life of a composer is neither an easy nor a lucrative one; and the composer of serious music would do well to plan on some other music activity for a steady income. Positions as university instructors have fulfilled the need of many of today's leading composers. Darius Milhaud, Walter Piston, Paul Hindemith, and Roy Harris, have all turned to this field.

What about Radio and Movie Composers?

Both the radio and movie industries offer full-time employment for the experienced and versatile composer. Film producers, however, are extremely hesitant about using composers who lack experience in writing for drama. Only the student who can produce a documentary film* of some sort, stands a good chance of securing a position.

What Does a Composer Earn?

Most of the composer's income is derived from two sources. Publisher's royalties may be great or small, depending on the sale of the music. Generally, a composer receives ten per cent of the retail price charged for each piece. Thus, a single "hit" tune, selling a million copies, may make a fortune for its composer. "Serious" music, however, seldom attains such record sales, and, accordingly, brings in only a moderate royalty fee.

Membership in ASCAP—American Society for Composers, Authors, and Publishers—enables the composer to collect fees for commercial

* This type of film is not created for commercial reasons. Its interest is purely experimental.

performance of his work, and protects his work from unauthorized performance for profit.

Radio stations, for example, generally pay a yearly sum to ASCAP for a blanket license to perform any composition by any composer in their catalogue. Fees are then distributed appropriately among ASCAP members. Size of the returns is dependent on the reputation of the composer, his standing in the society, and the number of times his work is performed.

If you have talent, compose to your heart's content! The rewards of your creative ability will be great in terms of personal satisfaction, even though your pockets may not bulge with the financial returns. So go to it! But do be sure to have more than one iron in the fire.

CONCERT ARTIST

To many of us, the concert artist represents the very pinnacle of music art. The world of music is his world; and with it goes the adulation of a music-loving public. However, colorful and varied as the life of a concert artist may be, the novice should consider, too, the long years of practice, and the disappointment and discouragement that are frequently a part of the road to success in this branch of the music profession.

For students who aspire to fame in the concert field, discussions of many of the more important aspects of this career have been included in the following pages.

What Instruments Offer Most Opportunity in the Concert World?

Although most standard instruments play a vital and indispensable part in the complete symphony orchestra, not all instruments lend themselves easily to concert work. For example, it is rather difficult to imagine a full-length concert by an oboist or a sousaphone player. The very nature of these instruments discourages solo work. Although the tonal quality of the oboe may produce an extremely effective interlude or solo passage in a symphony, it is not by itself conducive to "long" listening. And the sousaphone, important as it may be to the general effect of a band ensemble, presents similar difficulties, as far as solo or concert work is concerned.

Thus the concert field may be limited almost entirely to instruments such as the violin, cello, piano, and, of course, the human voice.

What Qualifications Should a Concert Artist Possess?

Professional Qualifications.

Technical Proficiency.—Nothing less than the absolute peak of technical facility should satisfy the concert artist, and long years of consistent, concentrated effort and practice are the only media through which this may be accomplished.

Musicianship.—All musicians should understand and appreciate the music they perform, but this qualification is especially important to the concert artist. Music history, theory, and harmonic analysis are only a few areas which should prove extremely helpful to the prospective concert artist in developing a comprehensive music background.

Versatility.—The concert artist who is capable of performing in more than one medium achieves more real popularity than the artist whose talent is restricted to one field. Jose Iturbi, for example, is equally at home in the worlds of Bach and "boogie-woogie." This fact, coupled with an engaging personality, brought him contracts with movie producers. Through movies, his playing reached millions who never would have heard him in the concert hall. He became an idol of the American public. Recordings of his music made unprecedented sales. Versatility paid off!

Personal Qualifications.

Personality Showmanship.—A well-known concert artist played at one of our military hospitals during the recent World

War. Despite many requests from his audience, he refused to alter his pre-arranged program. Flawless as his performance was, in a technical manner of speaking, the boys were not with him; for he had failed to establish the rapport that is so essential for the sympathetic meeting of the artist and his listeners.

Jascha Heifetz later played before these same men. His first number was attractive and simple, designed to capture the interest of all. He then announced that he would play a very dry, technical number; and hoped, since it was one of his favorites, that they would bear with him even though they might not enjoy it. The men listened and loved it! Many of them had never heard of Bach, and some might have scoffed at such music in other circumstances; but the disarming personality of the artist had prepared them to enjoy his music—and enjoy it they did! Dozens of requests were played tirelessly in the same friendly spirit. This was showmanship and personality at its best. It illustrates perfectly that "oneness" of purpose which must be present between the successful artist and his audience.

Health.—Preparation for a career in the concert world necessitates years of rigid and exacting practice. Therefore, excellent physical condition is definitely essential to success as a concert artist. The sensitive personality finds it difficult, if not impossible, to adjust to the

many disappointments and hardships which may frequent the life of the concert musician. Emotional stability, then, is a trait to be cultivated by all prospective members of this profession.

Poise.—Audiences reflect the poise of the performer. Nervousness and insecurity in the artist create tenseness and embarrassment in the audience. On the other hand, the quiet confidence and reassuring personality of a soloist may immediately set the public at ease, and encourage comfortable listening.

Appearance.—Appearance is important! The public expects the concert artist to be well-groomed and immaculate.

A newly-organized civic concert association in a small community engaged a well-known singer as its "attraction of the year." Much time and expense went into preparation for the event, and everyone enthusiastically awaited her appearance.

Much to the disappointment of all, their soloist was not the attractive creature advertised in the circulars. A shabby velvet gown was offset by a hairdo that had obviously seen better days.

The audience felt, justly perhaps, that the artist had considered her engagement unimportant. For many, the evening was "tarnished," if not actually spoiled.

So, even though clothes may be an expensive item, do look as attractive and neat as possible.

What Preparation Is Essential for a Concert Artist?

Technical proficiency can be acquired through intensive private study with a good teacher. However, truly authoritative performance of music is possible only when it is supported by a comprehensive music background. The concert artist must understand the compositions he performs in order to satisfy his own music conscience as well as the demands of a discriminating public. Education such as this is best acquired through concentrated study at an accredited music college.

Background.—Students in all departments of a music college receive thorough training in music theory, harmonic analysis, history, and related subjects.

Major Instrument or Voice.—Whether the student's main interest is voice or an instrument, the careful guidance of qualified instructors will help him to constantly develop and perfect his talent.

Undergraduates in music colleges frequently perform in student recitals and assemblies throughout their college years, while seniors in the applied music field are generally afforded an opportunity to display their talent in a full-length recital or concert.

Does the Concert Field Welcome Newcomers?

Thousands of potential concert musicians are graduated from our colleges and universities each year. What happens to them? Somewhere along the way they are lost. The competition is keen—stiffer, perhaps, than in any other music field. Few of even the

most talented graduates reach the acme of success that is epitomized by Heifetz, Horowitz, Pinza, and other "immortals" of the concert world. Positions such as these people maintain are relegated only to the greatest of the great.

However, there is a place for the "lesser light" in the concert field. With the growth of civic concert associations, many skilled singers and instrumentalists have opportunity to re-create the works of the masters for people in communities unable to afford the personal appearance of a Marian Anderson or a Fritz Kreisler. Although the remuneration may not amount to a great deal, the musician makes a real contribution to his own musical growth as well as to that of the community in which he performs.

How Does the Concert Artist Break into His Field?

There is always room at the top! But not all concert artists know how to get there.

Assuming that he has the proper skill and talent, the prospective concert artist must get his music before the public. In no other way can he learn to feel the pulse of his audience, to establish that sensitive bond of understanding between himself and his listeners. Nor can he, without practice, acquire the poise and assurance that makes his public perfectly at ease and ready to enjoy his music.

Where does the beginning concert musician get his experience? Churches, student recitals, and meetings of various local organizations provide regular channels for employment. No engagement is too humble and no fee is too small.

Students interested in service to society may register at Red Cross entertainment headquarters. These organizations send volunteer musicians to many of our military and veterans' hospitals. For patients in these institutions, the war is not, and never will be, over. Their battle now is with illness, but their need for high morale is greater than ever before. Music can and does help.

During the war, a gifted soloist did an auditorium show in one of our military hospitals. By request, her concluding number was Schubert's "Ave Maria." As the selection drew to a close, one of the patients leaned toward the nurse who stood by his wheelchair, and spoke a few words of appreciation. He spoke only three words; but those words were the first he had uttered since he had been wounded!

Experiences such as the above point out the true worth of music talent.

It is generally conceded that few artists succeed without outside help; and this is where the concert manager makes his appearance. It is his business to know about bookings for artists, and to steer his clientele toward these opportunities.

When the student has acquired a variety of concert experience, and feels that he is ready to progress toward a higher goal, he may contact a concert manager. But the novice should beware of the management which cannot produce engagements! The rating of any agency should be checked before a contract is signed.

Bookings provided by smaller managing agencies seldom pay enough for living expenses. Consequently, most concert artists must have some other regular avenue of remuneration. However, engagements with a good small management may pave the way toward

recognition by the larger agencies. And it is with these big concerns that the top-ranking artists work.

There are several ways of gaining recognition in the concert world. Perhaps the best way is to give a recital, and submit your talent to the newspaper critics. However, concerts are an expensive item. The minimum cost for a recital in New York's Town Hall is $750.(1) A recital in Carnegie Hall amounts to approximately $1110. Unless the student has a wealthy benefactor, these sums are generally prohibitive. However, there are contests open to students of unusual ability. Each year, for example, the Naumburg Foundation in New York awards a Town Hall recital to some deserving performer. Winners are chosen as the result of carefully judged competitions, and all expenses for the recital are assumed by the Foundation. William Kapell, winner of this contest in 1941, is now able to work through one of the largest and best concert managements.

Popular radio stars frequently find it possible to make good concert bookings. Oscar Levant, for example, has little difficulty in arranging a concert tour. His talent, though considerable, is certainly not equal to that of Iturbi or Rubinstein; but his radio personality has given him a public appeal that does much to insure his success in the concert field.

What Does a Concert Artist Earn?

Top billing nets a more than generous financial background for the concert artist. However, few musicians reach the point where they can command $4000-$5000 a performances. At best, only a handful of artists

(1) Johnson, Harriet., Your Career in Music, E. P. Dutton and Co., Inc., N. Y., 1944, 319 pp.

maintain such a rating. The majority of concert musicians work in a much lower bracket. Small managements often "sell" their artists for fifty dollars a performance. Seldom does the ordinary artist support himself entirely on the proceeds from his concert work. Many soloists turn to teaching and other related fields for regular subsistence.

Summary.

The career of a concert artist somewhat resembles an obstacle course in an army training camp; for success in this field means overcoming one hurdle after another. The world may recognize skill; but it loves the artist who can combine skill, musicianship, and an engaging personality. The concert artist must "click" with both the public and the newspaper critics. Unfavorable reaction in either direction can put a definite quietus on the most promising of careers. Thus, failure in the concert field may not always be traced to incompetence. The goddess of luck often plays a significant part of the proceedings!

Since many artists are forced to turn to related music fields for a steady income, the wise student will prepare for this contingency during his college years. For example, the student who may teach should prepare himself adequately for this work.

Study for a career in the concert world if you feel that you possess the necessary qualifications; but do plan some means of earning a supplementary income as well.

RADIO MUSICIAN

Radio—one of the most fascinating and, without doubt, most exacting of the music professions. Here no flowers, beautiful backdrops, or effective costumes can divert the public's attention from a discrepancy in diction or tone. Radio demands perfection; and the artist who is not equipped to deliver a flawless performance, should not attempt a career in radio.

Many students are eager to learn about opportunities available to musicians in the field of radio. The following pages discuss, briefly, information that seems most timely and valuable.

What Type of Musician Does Radio Need?

Singing and orchestral work provide the most promising fields in radio. Since the majority of programs seldom feature instrumental solos, there is little demand for musicians in this line.

What Professional and Personal Qualifications Are Essential to a Radio Singer?

Professional

Talent.—No amount of practice, no matter how diligent, can cover the lack of a natural, God-given voice. Nor, conversely, does native talent obviate the necessity for unceasing effort and study.

Technique.—Time means money! In radio, orchestra men are

often paid by the hour. Rehearsals, for this reason, are notoriously short. Studio directors have no time to waste on the singer whose voice is not under perfect control at all times.

Diction.—Radio audiences see none of the distractions accompanying the singer on the stage. Hence, from the radio public's viewpoint, there are no extenuating circumstances for flaws in diction. A mistake now and then may be forgiven, but too many discrepancies in a single performance inevitably spell disaster for the radio career of the singer.

General Musicianship.—Music directors must produce fresh, new programs in incredibly short spaces of time. The ability to read music with ease and understanding is, therefore, an absolute "must" for radio singers.

Personal Qualifications

Mental Alertness.—Speed and accuracy are necessary in radio production. The time devoted to rehearsal may well be only one-tenth the period alotted in ordinary circumstances. There is no room for the "slow-poke" in radio. Quick thinking and immediate reaction to suggestions are positively essential to a singer in this field.

Ability to Get Along with People.—There is no time for temperament in radio. The terrific pace at which these people work demands cooperation from everyone. The singer who can relax and keep his sense of

humor at a tense moment, stands a better-than-average chance of radio success.

Personality.—Audiences in a concert hall can't turn a dial and discontinue a selection they don't enjoy; but radio audiences can—and do! The radio public is notoriously frank, and not at all bashful about commending—or condemning—a new vocalist.

Just what is this quality that makes a radio listener want to hear more? Some people call it personality. The radio singer's voice must reflect, and project over the air, warmth, vitality, charm, friendliness—and, most important of all, sincerity.

Physical Stamina.—Radio life, with its unusual hours and intensive rehearsal and program schedules, requires the best of physical condition.

What Professional and Personal Qualifications Are Essential to a Radio Instrumentalist?

Professional Qualifications

General Musicianship.—Radio musicians are constantly reading new music. Short rehearsal schedules make it imperative that they do so intelligently and with facility. Thorough background in theory and harmony help the radio musician to cope with the many instrumental emergencies that are a part of his daily work.

Versatility.—All large radio networks maintain a staff orchestra. From this nucleus, the music director draws personnel for a symphony orchestra, a dance band, a string ensemble, or any instrumental combination that happens to be needed at the time. Radio, therefore, demands of its musicians, not only the same degree of polish and technical proficiency required of the symphony man, but the ability to play adequately in any idiom, popular or classic.

Radio producers have to be practical! They must think in terms of dollars and cents as well as art. Therefore, staff orchestra personnel has to be kept to the minimum that can be used with effect. For this reason, the musician who can do a better-than-average job at doubling on any or all of a "family" of instruments, is the answer to a music director's prayer.

Personal Qualifications

Mental Alertness.—Radio programs are timed to the second during rehearsals. However, emergencies are inevitably cropping up, and the radio musician must always be alert to signals for cutting or "stretching" a score. Changes and corrections are frequently made at a moment's notice, and the radio instrumentalist must react promptly and efficiently to such innovations.

Ability to Get Along with People.--Radio music requires constant and concentrated attention. Accordingly, petty difficulties must be left outside the studio. A genial personality and a genuinely cooperative attitude do much toward making an instrumentalist a welcome addition to the radio "family."

Physical Stamina.--Most music professions demand the best of physical condition; and radio is no exception. The constant need to be on the alert, and the persistent cry for speed plus accuracy, make life trying, at times, for the most hardy individual.

What Special Preparation Is Necessary for a Career in Radio Music?

More and more musicians are learning their musical A B C's in our music colleges. Ability to sing or play is no longer sufficient. The radio musician, especially, must be familiar with symphonic literature, with the styles of the various composers. In order to perform adequately, he must have an understanding of the music he plays. And this education is best acquired through concentrated study in an accredited music college.

Radio musicians would do well to enroll as applied music majors, and study for the degree Bachelor of Music.

Background.--Students in all departments of a music college receive a thorough background in the fundamentals of music history, theory, harmony, and the like.

Radio Courses.--Many universities own and operate F M radio stations, producing student broadcasts a number of hours

each day. Students with an eye to a career in radio music should elect as many courses in the radio division as possible, in order to develop a understanding of the fundamentals of radio production and "mike" technique.

Major Instrument or Voice.—Whether the student's major is voice or an instrument, he will, throughout his college training, be constantly improving and developing his talent under the best of supervision.

Applied music students often appear in student recitals, seniors in this field generally have opportunity to perform in at least one full-length recital.

In addition, students may apply for membership in the various vocal and instrumental organizations maintained by the college or university.

How Does a Singer Break into Radio Music?

Well, Sir—it isn't easy! Radio networks have little room, if any, for the novice. The very essence of radio music is a combination of speed and perfection which no youngster can hope to achieve without experience.

So the most practical advice for any beginner is, get experience! We then come to the sixty-four-dollar question—where? If radio networks do not employ beginners(and they seldom do) how can the student make a start? The answer is to be found in the local radio station.

Radio network broadcasts differ from local productions in many ways. The radio network services the entire nation, and must be

geared to the tastes of people throughout the country. Adequate financial backing and advertising contracts make possible expensive entertainment by celebrated artists, symphony orchestras, "name" bands, and the more popular song idols.

Local stations, on the other hand, service comparatively small areas. Their financial resources do not permit the hiring of expensive, celebrated artists and ensembles. For this reason, local stations are often disposed to use the novice who can measure up to radio standards.

There is usually little difficulty in securing an audition at a local station. And, if the audition is successful, and the studio decides to use the applicant, there is no better way to get a thorough background in the fundamentals of radio production.

Apprentices soon learn the essentials of "mike" technique, studio rehearsal routine, music clearance, and other aspects of radio life. When the student can boast some experience and adequate background in radio techniques, he is ready for an audition in one of the larger networks.

Is It Difficult for a "Graduate" of a Local Radio Station to Secure an Audition at a Big Network Station?

No. Radio networks try to be very fair about granting auditions. Candidates should submit credentials, including newspaper clippings, records of programs in which the applicant has participated, and/or recommendations from musicians of outstanding calibre. A statement concerning the education and musical background of the candidate should be included.

If the application warrants an interview, an appointment may be made with the director of auditions. And, if this interview f lfills the promise of the application, an audition will be arranged.

What Is the General Procedure at a Radio Audition?

Candidates for auditions are usually allowed a fifteen-minute warm-up period. Expert engineers and production men are on hand to offer any technical advice that seems necessary. Actual audition time, in most cases, lasts up to fifteen minutes, and choice of program is left entirely to the individual. Judges of auditions do not see candidates. Auditions are broadcast to other parts of the studio, so that judges may hear the performance unbiased by the personal appearance of the candidate.

At the conclusion of the audition, reports from the various judges are placed on file. These reports generally include the applicant's name, age, experience, and the judicial comments or suggestions for improvement.

Few first auditions are considered utter failures. Candidates who can show reasonable evidence of study or improvement may be granted a second, third, and occasionally even a fourth chance.

Even a successful audition may not result in an immediate opportunity for a radio engagement. This does not necessarily reflect on the talent or ability of the performer, however. A lack of free time on the air, inadequate accompaniment, the need for a different type of voice--any of these may postpone the candidate's debut.

What about Fees for Radio Singers and Instrumentalists?

Singer.--No beginner should expect big fees for radio performances. Many local stations, as a matter of fact, consider the experience remuneration enough. In any case, the novice should not plan to live on his radio earnings alone, until he has acquired a radio following, and there is some demand for his services.

A F R A, the American Federation of Radio Artists, is the union for radio singers, announcers, actors, and technicians. Minimum fees for single engagements, temporary work, and regular employment, are listed in the records of this organization.

Instrumentalist.--Minimum fees for radio instrumentalists come under the jurisdiction of the American Federation of Musicians. This organization has negotiated agreements with the main networks and with the local stations, concerning wages for radio musicians.

Rates in both unions vary in the different locals. Generally, fees are higher in and about the larger amusement centers such as New York and Chicago. All in all, however, students will find the situation in radio much the same as it is in other professions. The average musician may earn as much as the average lawyer or doctor. Only top-flight performers receive the "big money" that is so often associated with radio music.

There is no doubt about it. Radio music is a fascinating profession. Despite the fact that they invariably eat, sleep, and drink radio at all hours, devotees of the profession are wont to confess that they love it.

ACCOMPANIST

Life behind the scenes! An exciting life, a satisfying one, but an existence apart from the spotlight, the glamour, and the adulation focused on the soloist—this is the lot of the professional accompanist.

Solo playing and accompanying are two distinct arts; and each demands very special personal and professional q alifications. Excellent soloists do not necessarily accompany well. Nor do all fine accompanists achieve success in the field of solo work.

Students interested in the art of accompanying often indicate a desire to know more about the opportunities to be found in this field. A discussion of several of the more important problems is included in the following pages.

What Professional and Personal Qualifications Are Necessary to a Successful Accompanist?

Professional

Technical Proficiency.—Many an excellent soloist has been bogged down by inadequate, stumbling accompaniment. On the other hand, it is not unusual to hear a soloist of mediocre ability buoyed up and sustained by admirable support from the piano. For this reason, the accompanist who can demonstrate the technical proficiency of the concert pianist is much in demand.

Ability to Sight-read.—Seldom is an accompanist allowed adequate rehearsal time. More often than not, the music is handed to the pianist just prior to his appearance on the stage. Small wonder it is, then, that people in this field need a special flair for note-perfect, fluent sight-reading.

Ability to Transpose.—Radio staff accompanists especially (and other accompanists to a lesser degree) must often transpose a new sheet of music at sight. Thus, the ability to transpose is a skill to be highly developed in the professional accompanist.

General Music Background.—The accompanist who understands the intricacies of harmony, who can recognize counter melodies and rhythmic peculiarities and treat them artistically and unhesitatingly, stands a good chance of success in the world of accompaniment.

Reading Knowledge of Languages.—For those who propose to accompany concert artists, a reading knowledge of several languages (French, Italian, and German in particular) is almost indispensable for intelligent and sympathetic accompaniment.

Personal Qualifications

Mental Alertness.—Extreme concentration is absolutely essential to an accompanist. At all times, he must be alert to the solo part as well as his own. Many

an accompanist has saved the day for a soloist by unobtrusively hastening the tempo where a breath was needed, or by performing some like service promptly and intelligently.

Modesty.--There is no room in the field of accompaniment for the egotist. The accompanist must maintain, on the stage, at least, a modest demeanor entirely out of keeping with the musical responsibility of his position. The person who is unable or unwilling to assume this role should not plan to enter the field of accompaniment.

Poise.--Nervousness and insecurity of any kind create an atmosphere of strain and embarrassment in an audience. On the other hand, over-confidence or imperiousness may cause uneasiness, too. Therefore, a poised, quietly confident, unassuming stage presence is ideal for the accompanist.

What Professional Preparation Is Required of an Accompanist?

Many good accompanists do not have college educations. Most of them, however, have acquired a thorough knowledge of harmony and counterpoint, and, through long playing experience, have become familiar with much of the literature commonly used by soloists.

In spite of the above, a college background is definitely advisable. The importance of a thorough music background cannot be over-estimated, and the best place to secure this is in an accredited college of music.

Background.—All students receive a more than generous background in theoretical subjects such as harmony, counterpoint, and the like. Intensive study of music history gives the student a glimpse into the intricacies of style and composition effected by the great masters. This, in turn, promotes better understanding and more intelligent performance of the music literature which the accompanist will be playing.

Accompanying.—Most music colleges offer courses in supervised accompaniment. In addition, there is always opportunity, in a music college, for experience in accompanying. Voice students are only too glad to practice with an accompanist. Many voice teachers offer part-time employment to the accompanist who can officiate adequately at lessons. And, for the specially gifted accompanist, there may be opportunity to accompany university music organizations.

Piano.—Throughout their college training, students study their major instrument with the best of instructors, constantly improving their technique, and giving special attention to development of the ability to sight-read and transpose that is so indispensable to a good professional accompanist.

How Does the Accompanist Get His Start?

The first step is—play! Play as much and as often as you can. If no soloist is available, play alone. Develop that sight-reading

ability! The "golden rule" for accompanying is much the same as that of the theatre—THE SHOW MUST GO ON! If a phrase seems too difficult, simplify it or skip it; but go on! Don't let any number of mistakes stop you or slow that tempo. And read all the music you can find.

If transposition presents any problems, practice it! Begin with simple hymn tunes and progress to more difficult music.

It is not hard to secure ordinary work as an accompanist. College placement bureaus and bulletin boards are full of requests for accompanists. Don't be afraid to take a job, no matter how insignificant it may seem. And always perform to the best of your ability and understanding. Even the most humble engagement may serve as a stepping stone to something bigger and better.

Theatrical agencies, too, are often able to give students leads to more musically stimulating opportunities.

Or, you may want to audition for work as a staff accompanist for a radio station.* Radio work demands a versatility not ordinarily encountered, however; for the staff musician, along with the ability to sight-read or transpose almost anything, must be a soloist in his own right, able to "fill in" during radio emergencies with music in either the popular or classic idiom.

What Does an Accompanist Earn?

It is well to state, at the outset, that few musicians make a living on accompanying alone. Frequently, these people turn to teaching and other related music fields to insure a substantial

* For information on audition procedures, see chapter on radio music.

living wage.

Only the extraordinarily gifted accompanist receives year-round compensation for his services. Some concert artists, for example, retain full-time accompanists, who, in addition to their musical activities and responsibilities, often serve as secretaries or representatives. Radio, as stated above, offers steady work for the unusually gifted accompanist.

Remember always—in your grasp is the power to make or break a soloist. Give untiringly of your best. The rewards will be great in terms of personal satisfaction, even though the financial returns may prove negligible.

DANCE BAND MUSICIAN

Glamour—music—romance! This is the popular picture of the dance band musician. Well-groomed, attractive, smiling, he represents to his public a life apart from the everyday, humdrum existence.

However, a glimpse into the background shows us that all is not glitter and fun for the band instrumentalist. Few people realize the rigid training necessary to produce a top-notch performer. Nor is the public aware of the rugged hours, wearisome travel, and general discomfort suffered by these people, that they may create this glorified illusion.

True, there is an element of excitement in the life of a dance band musician; but most instrumentalists admit quite readily that the life is not an easy one.

Beginning students frequently express a desire to know more about various aspects of this profession. A discussion of the more vital and relevant problems is included in the following pages.

What Are Some of the Professional and Personal Qualifications Essential to a Good Dance Band Musician?

Professional Qualifications

General Musicianship.—This is a definite "must" for a dance band musician. A top-flight band instrumentalist needs a thorough background in harmony, theory, and the like, in order to be equal to

any instrumental emergency.

Technical Proficiency.—Most "name" bands demand of their musicians the same degree of polish and technical proficiency required of a symphony man. In addition to complete mastery of his instrument, however, the band instrumentalist must have a "feeling" for popular music.

Versatility.—Ability to double adequately on a second instrument is distinctly advantageous to a band instrumentalist. The musician who can do a better-than-average piece of work in doubling on any or all woodwinds or brasses, for example, is much in demand.

Another evidence of the need for versatility lies in the fact that a band musician must be as good a soloist as he is an ensemble man—and vice-versa.

Personal Qualifications

Youth.—It's a young man's world! Unlike many professions, where age and experience bring assurance of security, middle age to a dance band musician means the start of a new and different way of life. The very essence the world of entertainment is gayety, youth, glamour! So the older band instrumentalist must give way to youth, unless he possesses such personality or showmanship that he becomes endeared to the public,

and maintains his status through popular demand. Even then his existence is a precarious one, subject to the whims and vagaries of a public notorious for its changes of enthusiasm and love of novelty.

Personal Attractiveness.—Good looks, although a distinct advantage to any dance band musician, are secondary to what, for want of a better term, we shall call personal attractiveness. A magnetic, extroverted personality, and an abundance of life, energy, and good will, are absolutely essential to a truly successful band instrumentalist.

Ability to Get Along with Others.—Members of dance bands work together for many long hours, both in rehearsal and performance. On tour, they are thrown together for almost twenty-four hours every day. Here, where late hours, lack of sleep, and uncomfortably crowded quarters are naturally conducive to jumpy nerves and quick tempers, it is obviously important that the men maintain harmony with each other as well as in their music.

Physical Stamina.—The life of a band instrumentalist is quite evidently not an easy one. Excellent physical condition is absolutely necessary for continuous success in this field.

What Professional Preparation Is Required of a Dance Band Musician?

There are thousands of dance bands in the United States, ranging from the poor-quality, fly-by-night ensemble to the top-

notch bands. For the former, sound instrumental technique, ability to read well, and a "feeling " for popular music are sufficient. However, if you aspire to membership in a well-known, popular band, the above qualities must be developed to a much greater degree.

So—advice to these people is start early, master as completely as possible the technique of your instrument, and play!

Dance band musicians frequently—and fervently—disagree about the need or efficacy of a college education. Many instrumentalists maintain that a solid technical background is enough. "If you can read it, and play it", they say, "you're all set".

Other dance musicians, to the contrary, feel the need of a broad music background, especially in theoretical subjects such as harmony and orchestration.

At any rate, for the student who may possibly want to lead his own band, or arrange music on the side, a college education is most emphatically recommended.

In the standard, accredited colleges of music, a Bachelor of Music degree, with a major in Applied Music seems to offer the best background for the dance band musician.

Background.—Students acquire a generous, thorough background in general musicianship, through intensive study of music history, analysis, theory, counterpoint, and the like.

Arranging.—For those interested in arranging music for

dance bands, courses in composition, instrumentation, and arranging may be elected.

Major Instrument.—A good portion of the four years is necessarily devoted to increasing technical proficiency and general musicianship on the student's major instrument. Applied music majors are usually required to give a full-length recital at some time during their senior year.

What Instruments Offer Most Opportunity in a Dance Band?

Dance bands, for the most part, demand woodwinds, brasses, rhythm instruments, string basses, and pianos. Since comparatively few bands employ string sections, there is only limited opportunity in this field for string players.

The public wants novelty! Band leaders, consequently, are always on the look-out for something out of the ordinary. If you can pound a piano with your back to the keyboard, play a bass fiddle with your toes, or perform some other equally ridiculous stunt—you're in!

Occasionally, unusual ability and talent on one of the less common instruments, such as the marimba or harmonica, may insure success in the world of dance music. However, even here, an original "twist" is a decided asset.

How Does a Musician Become a Member of a Top-flight Dance Band?

The first step is—play! It isn't difficult to get a spot in a local band. College students often form their own bands.

But however you do it, get the experience and the "feeling" for popular music. Develop an individual style. At the same time, cultivate the ability to subordinate this individuality, when necessary, to the general effect of the ensemble.

From a local or college band, you will probably graduate to a popular, but local, "name" band. It is only sensible to admit that chance, or luck—call it what you will—often plays a part in your story of success from here on. If you are good, you may be snapped up soon enough by the big bands. And, again, you may have to create your own opportunities.

Nationally known dance bands frequently tour the country, playing in hotels, theatres, night clubs, college proms, and the like. It is often possible to get an audition with these people if you are on the spot at the right time. A chance to "sit in" with a "name" band may open the door to wider and more lucrative horizons.

Does the Field of Popular Music Offer Financial Security?

No. Popular music, like any other field, is kind to the people at the top, but hard on the little fellow who struggles to get by.

Employment for the ordinary dance band musician is uncertain, at best. Many instrumentalists in the popular field secure temporary, seasonal work in theatres, musical comedies, dramatic shows, night clubs, restaurants, cabarets, and so on. These men, for the most part, do not draw weekly salaries. They are paid when they work; and there are slack seasons when little, if any, work of this sort is available. Additional income in slow

seasons is often to be found in "single shots"—that is, single engagements for wedding parties, receptions, carnivals, reunions, and other events of local importance. However, such jobs do not provide a living wage, and instrumentalists are often forced to turn to other related fields of music during off seasons.

Members of "name" bands find the going a little easier. In addition to a regular pay check, they have the security of a year-round position. However, such security may be short-lived; for popular music, more than any other field, is subject to the capricious whims of the public. A band may be whirled to the dizzy heights of success overnight; but unless it maintains the freshness and originality responsible for its climb, the public loses interest, and the band is soon on the down grade. Few "name" bands achieve continued success for over a decade. Those who do, with very few exceptions, retain their popularity only by conciously and enthusiastically adapting their styles to the ever-changing fads and fashions.

What Does a Dance Musician Earn?

Minimum fees earned by dance band musicians are determined almost exclusively by the American Federation of Musicians; and it is imperative that professional band instrumentalists join this union. Locals of the organization have an elaborate and efficient system of determining wages for their members. For example, different fees are stipulated for work in theatres, hotels, restaurants, circuses, skating shows, and the like. Many of these establishments are further broken down into classes "A", "B", "C",

and "D", with a wage level for each class. Then, too, fees are generally higher in or near the larger amusement centers.

Although wage scales change frequently, a look into the fees stipulated by the Boston Local No. 9 may give the student a general picture of the sums charged.

Class "A" hotels, restaurants, and cafes, etc.—pay sixty dollars per week to each instrumentalist, for three hours per night, provided the engagement terminates by eleven o'clock P.M. For four to five hours per night, terminating at midnight, correspondingly higher fees are stipulated. Class "B", "C", and "D" establishments pay wages relative to their position in the scale.

Wage scales set by the union represent the minimum fee that may be paid. Instrumentalists in "name" bands may demand a great deal more than this:

The average dance band musician, however, earns a very average salary, when slack seasons and lay-offs are taken into consideration. Only top-flight performers in top-flight bands earn the startling sums we hear so much about.

Does a Dance Band Musician Live a Normal Life?

No. A professional band instrumentalist has little or no home life. Seldom does he have time for social engagements. His life is a pattern of working nights, sleeping days, sandwiching in a rehearsal here, and a recording there, in addition to regular performances.

Members of the larger "name" bands, and even some of the less famous ones, frequently tour the country on one-night stands,

playing at college proms, popular dance halls, night clubs, and so on. It is on these tours that the bands make their real money.

A ten to twelve week "location job" in a large hotel may actually lose money for a band. However, radio broadcasts from the hotel sell the music to people all over the country, and the band is popularized, known as a "name" band. When the twelve-week engagement is over, a one-night tour can be a gratifyingly successful proposition. The "location job" has sold the band to the public, created a demand for it. Its leader may now claim amazing sums for a single performance.

The routine of one-night stands exacts its toll on even the most hardy musicians. Bands are booked for one long jump after another. In most cases, transportation is by chartered bus. And it is here, on this bus, that the band musician spends most of his time. The daily routine is simple, but tiring. Play and ride on! Spend sleepless hours in uncomfortably crowded quarters, traveling to the next location! Smile all the time during performances! Don't get tired! Be the personification of glamour, energy, enthusiasm!

It is easy to understand why band instrumentalists must be strong, and bursting with youth and vitality, in order to survive such a vigorous existence.

In spite of everything, however, band musicians find a definite appeal and satisfaction in their work, a freedom and independence not realized in other professions.

DANCE BAND LEADER

Popular music specializes in glamour; and the dance band leader must constantly radiate all the personality and charm that his public expects. There is no doubt about the fascinating quality of the work, however. The band leader and his musicians create a new world for people, a world unhampered by problems of any sort, a world of imagination and romance! The ability to foster this illusion is, in itself, strangely satisfying.

However, "all is not gold that glitters!" Dance band leaders may banish the troubles of others, but their own "headaches" are many and varied. The student who is looking forward to a life of ease and luxury as a dance band leader, should give up the idea!

Still want to be a band leader? Well—the following pages present some of the more vital information concerning a career in this field.

What Professional and Personal Qualifications Should a Band Leader Possess?

Professional Qualifications

General Musicianship.—Dance band leaders must know a little bit about everything! A thorough background in harmony and related theoretical subjects is a positive necessity. In this way, a leader can deal efficiently and intelligently with his arrangers

and composers.

Business Sense.—Overhead, "gate" receipts, gross income, and net returns—these may be a mystery to the layman, but the successful band leader must know all about them. Business ability is definitely a quality to be cultivated by a band leader. Many a good dance has gone on the rocks simply because the business aspect of the enterprise was not adequately managed.

Ability to Solo.—Many popular dance band leaders solo with their bands, and find this system a definite drawing card. For example, the name Harry James is almost synonymous with trumpet. Similarly, Benny Goodman suggests the clarinet, and Duke Ellington the piano.

That this qualification is not absolutely essential, however, is ably demonstrated by Kay Kyser, whose powers of organization, business sense, and general musical knowledge have established him as one of the top band leaders in the popular music world.

Personal Qualifications

Youth.—That ever-changing phenomenon—the public—demands of its band leaders the freshness, vigor, and enthusiasm that are synonymous with youth. Koussevitsky may conduct a symphony orchestra at the

age of seventy, and be assured of a full house; but the average dance band conductor suffers a much earlier demise, musically speaking.

Leadership.—Of course a band leader needs to be able to lead! But the man who has that dynamic quality that makes men want to work with him, is going much further than the leader who must battle his way to victory.

Personal Attractiveness.—Looks help—there is no doubt about that! But a clean-cut, immaculate appearance, coupled with a warm, vital, friendly personality, is by far the most important prequisite to success.

Tact.—The dance band leader has a large "family"; and maintenance of harmony within this "family" is fully as important as the assurance of harmony in any musical arrangement. Needless to say, the dance band leader must have tact—in the highest sense of the word!

Physical Stamina.—Bubbling vitality, enthusiasm, and good will are expected of a band leader whenever he appears before his public. It is only natural to assume that constant pressure such as this creates a feeling of strain and tenseness in the most amiable leaders. This, coupled with the need for maintaining an equable disposition during rehearsals, recordings, and other sessions with his men, makes excellent physical condition indispensable.

What Professional Preparation Is Required of a Dance Band Leader?

Don't be afraid to spend time on a college education. Kay Kyser, "Woody" Herman, "Cab" Calloway, "Hoagy" Carmichael, Al Donahue, Horace Heidt, and Fred Waring, are only a few who found a college education necessary and beneficial.

In an ordinary accredited music school, a Bachelor of Music degree with a major in Applied Music would seem to be most appropriate for the prospective band leader.

Music Background.—Theoretical background includes harmony and counterpoint, with a possibility of electing more advanced courses in composition and arranging. Music history and analysis classes are also a part of the music background.

Business.—If the college is part of a large university, it is possible, and advisable, to elect at least one or two courses in business law or business management.

Conducting.—Courses in the fundamentals of conducting may be elected in most colleges. Such classes generally include practice directing of laboratory groups.

Major Instrument.—Throughout his college years, the student continually works toward the mastery of his instrument. Practice in ensemble playing is available through membership in one or more of the college instrumental organizations.

How Does a Musician Organize His Own Band?

Play—play—play! Students tire of this constantly reiterated

advice; but no musician ever reached the top without concentrated application.

The high school student is not too young to organize his own amateur band. We learn to do by doing; and the student who manages his own band at an early age, soon realizes the problems, as well as the compensations, of this profession.

Many "name" band leaders organized their bands in college, carrying on after graduation until they hit the big name category. Not the least among these are Horace Heidt, Kay Kyser, and Fred Waring.

It would not be fair, however, to say that all "name" band leaders started their careers in college. Many, including Harry James, Louis Armstrong, the Dorsey Brothers, and "Duke" Ellington, achieved their success through long, hard experience. Harry James, for example, entered the professional music field after winning the high school championship in the state of Texas for his outstanding performance on the trumpet. For nine years, he played in dance bands, local ones at first, and then "name" bands. When he finally organized his own band, it was a few more years before he attained top billing.

At any rate, when you organize that band, whether you are a college student or not, make a name for yourself locally, before you spread out to the larger cities. Remember that there are thousands of unemployed musicians in New York alone, and think twice about trying your wings before you have demonstrated your ability to succeed in a small way.

Does Leadership of a Dance Band Offer Financial Security?

Not necessarily. The average band leader is subject to the same seasonal lay-offs and slack periods experienced by other musicians. He may work for two weeks and loaf for three. In slack seasons, he may be grateful for single shot jobs, playing at reunions, weddings, receptions, dedications, and similar affairs.

The leader of a "name" band is more fortunate. He is assured, not only of a regular income, but of an extremely lucrative one. However, the position of any "name" band is notoriously precarious. A band is popular only as long as it maintains the refreshing originality responsible for its climb to the top. And that incomprehensible and fickle body—the public—is oft-times brutally frank, and not at all reticent about condemning the leader who lowers his standards even for a few performances.

The field of popular music is not static. Its ever-changing fads are dictated by the whims and vagaries of a capricious public. The liquid, smooth arrangements of Guy Lombardo have been in demand for well over a decade and are still at the height of popularity. Similarly, Xavier Cugat's Latin-American style has been able to retain the interest of the public. In most cases, however, the band leader who wishes to preserve a top billing, must readily and enthusiatically adapt his style to the current demands of the public.

What Does a Band Leader Earn?

Minimum wages for leaders are subject to the discretion of the American Federation of Musicians. In most locals, the leader receives a certain per cent over the minimum salary of any band

member. "Name" band leaders, however, obviously command much greater sums.

It is safe to say that the average band leader earns only an "adequate" salary, when lay-offs and slack periods are taken into account.

Does the Dance Band Leader Live a Normal Life?

No. Home, in the ordinary sense of the word, plays little part in the life of a "name" band leader, whose existence is a conglomeration of rehearsals, performances, recordings, radio shows, business appointments, and "cat naps". And the less famous leader has a similar, though less arduous schedule.

On the whole, social engagements are an unheard-of entity in the whirl of a band leader's existence.

Most of the "name" bands, and many of the less famous organizations, frequently tour the country on one-night stands, playing at college proms, popular dance halls, and similar affairs. And it is here that the bands make their real money.

A ten to twelve week "location job" in a large hotel, broadcasting music over a radio network, may actually lose money for a dance band. However, at the end of the engagement, the leader has a "name" band. His music is known throughout the country. On tour, it is possible to capitalize on his radio popularity, as the leader exacts fabulous sums for a single performance.

Money is fine! Everybody wants plenty of it! But unless you are willing and able to stand the gruelling schedule demanded by a one-night tour, don't try to accumulate your fortune as a band leader.

Most bands travel by chartered bus. The schedule is simple. You play, and roll on to the next engagement. If you can't get the hang of sleeping in the crowded quarters of the bus—you just don't sleep. There are deadlines to be met, and the band must be on time for its next booking. Not only must it be on time, but its members—and especially its leader—must be the embodiment of radiant energy and enthusiasm throughout the performance.

Do you still want to lead your own band?

MUSIC CRITIC

"I didn't realize we enjoyed it so much!" This was her comment as she read the critic's glowing account of last evening's concert. Nor was she alone!

Like it or not, the music critic plays a considerable part in the moulding of public opinion. For this reason, impartiality and integrity of the highest sort must be manifest in the judgements pronounced by these people.

Qualifications for the music critic differ somewhat from those required for other music careers. A few of the more vital and significant problems are discussed in the following pages.

What Professional and Personal Qualifications Are Essential for a Music Critic?

Professional

Broad Cultural Background.—The truly informed music critic knows more than just music. Familiarity with all the so-called fine arts and with history and current events, contributes greatly to a more complete understanding and appreciation of music and its relation to the world of art and artists.

Broad Musical Background.—Of course the music critic must know music! A comprehensive knowledge of the styles, periods, and forms of music literature is indispensable to a competent music critic. Nor is there any

substitute for extensive listening experience.

Journalism.—A talent for writing clear and lucid analyses is a "must" for the music critic. And a "sense of news" is a decided asset.

Ability to Write under Pressure.—Newspapers have deadlines; and all copy must be in by a specified time in order to make the edition. The critic who must wait for inspiration has no place on a daily newspaper.

Personal Qualifications

Impartiality.—There is no room for personal bias in the field of music criticism. Absolute honesty and integrity are demanded—and expected—in those who have within their grasp the power to make or break an artist or troupe.

Authority.—The music critic must believe in himself and in his judgements. However, this confidence must stem, not from mere egotism, but from just authority derived from vast, intensive study and experience in his field.

Humility.—The good critic views his profession with true humility and a realization that while his words are temporary, fleeting impressions, the music he writes about will live on through the ages.

What Professional Preparation Is Essential for the Music Critic?

Education for the music critic presents many possibilities. A

Bachelor of Arts degree with a major in music would certainly give excellent background for the student who wishes to enter this field. Or, a degree in journalism, with a minor in music, might be a fortunate choice. Whatever course the student pursues, it is always wise to work on whatever newspapers or magazines the college maintains. In this way, the student gains general journalistic experience that may prove valuable in landing a job on a professional newspaper.

How Does the Music Critic Get His Start?

Well-known artists, composers, and musicologists encounter little difficulty in securing positions as music critics. As public figures in the world of music, their words carry weight and true authority. But the student, fresh out of college, and with no real, professional experience, cannot hope to acheive success so easily.

So get that writing experience! Work as any kind of reporter on a daily paper. Learn as much as you can about the newspaper business. Write—write—write! Submit articles to music magazines or journals.

And when you do apply for that position as music critic, be able to show considerable experience in journalism. Produce any articles or books you may have published. If your qualifications meet with approval, your career is launched.

Is the Field of Music Criticism an Open One?

Admittedly, the field of music criticism is an extremely limited one, open only to the most qualified and competent applicants. With the exception of large city daily newspapers, the work of a music critic is only a part-time job. In addition, there is seldom any noticeable

"turn-over" in personnel. However, with the increasing emphasis on civic symphony orchestras and with the growing importance of local performances of all kinds, there may well be more of a demand for people in this profession.

What Does a Music Critic Earn?

You won't get rich! It is true that a few well-known music critics receive salaries proportionate to their reputation, but ordinary newspapermen--including critics--draw only moderate incomes. Part-time critics are frequently paid by the line, and the paper reserves the right to cut the copy. Thus, a critic may receive only five or six dollars for attending a concert.

Many full-time critics find it profitable to supplement their incomes in various ways. Lecturing is, perhaps, one of the most common side-lines. Publishing of books, articles, and music continuity for radio programs and concerts, provide other sources of remuneration.

Not everyone agrees with the music critic. A desk jammed with mail from these "critics of the critics" is frequently a silent testimonial to this fact. Nor are all "testimonials" silent!

However, there are many attractive features in the life of a music critic, who has the opportunity of attending all music events of importance within the city. Frequently, his work is varied by travel to other music centers, where he covers events of special musical import.

Before you decide to be a music critic, be sure you have a talent for writing. And remember! The critic who has heard

Tchaikovsky's Fourth Symphony ninety or a hundred times, is more qualified to evaluate a performance of this work than the student who has been "exposed" to it only once or twice. So get that listening experience!

CONCLUSION

So you still want to be a musician! At this point, you have concientiously analyzed both yourself and the profession of your choice. You feel, perhaps, that with study and application, you can live up to the highest standards of that profession.

The student who has reached this point is ready to discuss ways and means of acquiring whatever formal education may prove necessary after his graduation from high school.

Questions concerning choice of college, scholarships, outside work, and similar problems, frequently puzzle beginning students. Pertinent and significant information about these subjects is therefore included in the following pages.

What College Should You Attend?

Almost every large library has, or can readily obtain, a copy of Pierre Key's "Music Yearbook." (1) Here, you will find a list of all the music colleges in the United States. This, at least, is a starting point. If, for some reason, you must be located near your home, t is book will help you to determine what colleges you might be able to attend. On the other hand, if you wish to go farther afield, there are almost unlimited possibilities.

When you have made several tentative choices, send for the catalogues of each college. A penny post card, including your name, address, and a request for the catalogue, should be all that is necessary.

(1) Key, Pierre V., MUSIC YEARBOOK, Pierre Key Publishing Corp., 1938.

If you are interested in radio or dance music, it is a good idea to write for information concerning these departments, since all colleges do not offer training in these mediums.

When you receive your catalogues, DON'T BE IN A HURRY! Study each one carefully to ascertain whether or not it fully meets the requirements for the career of your choice. If none of the catalogues offers a suitable program, look up more institutions and repeat the process. Don't give up until you find what you need and what you want. Remember—what you study now is to prepare you for a life work. Even the most talented musician is only as good as his training. So do look carefully!

The reputation of a college is the direct product of its graduates. For this reason, a good music college cannot afford to graduate students of inferior musicianship or scholarship. Accordingly, colleges select their students with as much thought and care as the students use in choosing their alma mater.

When you decide on a college, write to the registrar, asking for information concerning your application. The college office will send you an application blank and specific directions concerning any entrance examinations that may be necessary.

If the college of your choice accepts you as a student, the preparation for your music career is officially started.

What Do Music Entrance Examinations Generally Include?

Familiarity with all key signatures, scale forms, and simple rhythmic patterns is usually demanded by most music colleges. Ability to take simple dictation is also required, as is a

reasonable facility in the use of sol-fa syllables or other devices for music reading. Students with real music talent and adequate training should encounter no difficulty in such an examination. Don't be afraid to ask your music supervisor to help you brush up on any technical details that need review. Most supervisors are happy to help all they can.

How Much Does a College Education Cost?

Unfortunately, music education is expensive; for, in addition to regular tuition, students incur extra charges in applied music.

Ordinary tuition in most colleges amounts to about $500 per year. Applied music fees add from $90-$300 to this sum. Thus, the total of a year's tuition for a music student may be from $590-$800.

If the student lives in a dormitory, his board and room constitute still another expense. In 1949-50, the minimum charge for such subsistence amounts to about $435, with a maximum of $730. These prices, of course, are subject to change at the discretion of the college, and will vary somewhat, depending on the institution chosen.

Up to this point, the total expenditure, including tuition and dormitory charges, is from $1025-$1530.

Books, paper, music, and other miscellaneous class expenses may usually be covered by an additional $30 per semester.

To most of us, a thousand dollars is a prohibitive sum. Perhaps the paragraphs below will help you to realize how you may

alleviate at least a portion of this financial burden.

What about Scholarships?

You can't afford a college education? Don't be discouraged; for many scholarships are available to students who can best meet the qualifications of musicianship and academic ability. Most scholarships are granted on the basis of character, high academic standing, leadership, need, and, of course, music talent. A few of them are competetive, based on results from any number of tests the college deems necessary.

Remember—the early bird catches the worm! If you do need that scholarship, now is the time to do something about it. Your catalogue will tell you what scholarships are available and where to write for an application form. Fill out the blank and return it to the office designated as soon as possible. The very beginning of your senior year in high school is not too early to file that application.

Can a College Student Be Self-supporting?

Yes. Students frequently work their way through college. However, students who can possibly manage it, should not plan to work during their Freshman year. That first year should be a period of orientation, of making adjustments to a life that is as different as it is stimulating.

Most colleges and universities maintain placement bureaus where students may apply for part-time jobs. Girls are often employed as "mother's helpers" in private homes. Dormitory fees,

always an expensive item, are avoided in this way. Boys are frequently engaged as ushers at operas and symphony concerts. Jobs as salesmen sometimes net a good commision for the enterprising student. During the war, one full-time student gave ten hours a week to a working scholarship, worked two hours each weekday as a messenger, devoted Saturdays to work in a defense factory—and maintained a high scholastic rating at the same time!

In addition to "steady" part-time jobs, there are often opportunities for single engagements as accompanists, soloists, and the like.

Working scholarships and student loans are available to a limited number of worthy applicants.

So you see, it can be done if you have the determination, the ability, and the will to succeed.

And now—a word of caution. College is what you make it! The student who develops good study habits and maintains high standards will go far; but there is no room for the practical joker who believes that ANY work makes Jack a dull boy.

College life does offer considerable recreation, and all students should thoroughly enjoy their school years. Indeed, growth in the social graces is as much a part of college life as academic education. But the student must keep his sense of proportion.

So have fun—work hard—and make the music world proud of you!

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THE CHRISTIAN SCIENCE MONITOR

Music Supervision As a Career

Our author, Audrey E. Thomas, former supervisor of music in the public schools of Saugus, Mass., writes with authority, of her chosen work; last year she received her Master's Degree in Music Education, Boston University.

By Audrey E. Thomas

If you love children, like to work with people, and possess not only the ability to teach, but a variety of music talent—then music education is the field for you! It is an undisputed fact that music supervision requires extremely versatile personnel; and, since the elevation of music to its rightful place as a necessary and legitimate part of the public school curriculum, the need for well-trained music supervisors has increased steadily. Today, public school music is one of the healthiest branches of the music profession.

Prospective music supervisors should understand, however, that both the professional and personal qualifications for music educators are becoming increasingly exacting. Progressive cities are demanding—and receiving—better-trained teachers of music.

Music talent and general musicianship are, of course, essential prerequisites for a career in music supervision, although a supervisor is not expected to be a performing artist.

* * *

Not everyone can teach. Many musicians have a vast store of knowledge, but find it difficult, if not impossible, to impart this information to others. Teaching requires a very special type of ability. Sympathy, understanding, humor, kindliness, patience, a genuine love of children and teaching—these are the earmarks of a good teacher and a good supervisor.

A knowledge of the rudiments of singing and voice production is indispensable to a supervisor, who must be able to sing well enough for all ordinary purposes of illustration, as well as for choral directorship.

However, the music educator doesn't content himself with a knowledge of vocal music. The conscientious supervisor becomes familiar with all instruments in both band and orchestra. This includes playing and, most important of all, tuning.

The ability to arrange attractive and effective programs constitutes one of the duties of the supervisor. Production of operettas and other musical programs demands handling of tickets, publicity, and myriads of additional details. A music educator, therefore, must be equipped to manage all business and administrative, as well as artistic, phases of a production.

In addition to the many professional qualifications listed above, there are certain personal characteristics that are essential to real success in the world of music supervision.

In his daily work, the supervisor deals constantly with students, teachers, administrators, and parents. Maintenance of perfect harmony among these people helps to insure a harmonious music program. Thus, the ability to get along with others is a definite "must."

There is no set type of personality which precludes success in music education. A supervisor who genuinely enjoys his work, and possesses a sympathetic understanding of his students, will not have any difficulties in this direction.

And remember—there is nothing more contagious than honest enthusiasm! If a supervisor is eager to do good work, and earnestly tries to provide the best music opportunities for his students, he is almost sure to receive cooperation.

Most supervisory positions require the satisfactory completion of a four-year music course in an accredited university, college, conservatory, or teacher's college. A course of study leading to the degree Bachelor of Music is generally most helpful to the prospective supervisor. Here, the student's education follows a definite, logical process.

The music education major first acquires a rich, thorough background in general musicianship through intensive study of music history, analysis, theory, counterpart, instrumentation, and similar subjects. As he masters the groundwork in music theory and appreciation, he is "graduated" to methods courses. Here he learns to teach the material he has just absorbed. Finally, the student is given opportunity to use his methods courses in supervised practice teaching.

In addition to the above, he carries piano credits until he passes the standard examination set for all prospective supervisors. Class lessons in voice and in the major band and orchestral instruments take care of the supervisory qualifications in this line. The student learns to conduct; and he practices conducting various types of vocal and instrumental ensembles. Methods courses are frequently as amusing and interesting as they are beneficial.

As in other professions, there is room in the field of music education for specialization. Large school systems often employ special teachers of music history, theory, and music appreciation. Vocal work advances another field of specialization, and, in some cases, may include several voice-training classes as well as the direction of school choirs or vocal ensembles.

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With the increasing importance of the school orchestra and band, instrumental supervisors are very often in demand. Duties of such instructors usually include the scheduling of any instrumental classes, in addition to the directorship of all instrumental organizations in the school.

Many of the larger cities employ general music supervisors who take charge of all music in the elementary schools, junior high schools, or high school. Smaller communities, in most cases, maintain a general music supervisor who is responsible for all music in the school system. Such a position is a real challenge to any music educator.

The world of music makes many demands of its supervisors. If you are willing to give unselfishly of your energy, time, and talent, and if you possess a true love of children and of teaching, then the field of music supervision needs you! Only experience, however, can demonstrate the warm satisfaction and real joy that inevitably result from service in music education.